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IRVING KANE POND
C.E. 1879, A.M. (HON.) 1911

CARMINA LATINA

Selected and Edited by

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PREFACE

A short experience has convinced me that an insufficient use is made of singing in connection with our study of the classical languages. Music not only revives the flagging interest, but it would also help to fix foreign words in the memory.

We already have one large collection of Latin songs with music, and a few songs are incorporated in several textbooks and supplementary works for classical teachers. But there are obvious restrictions to the general use of such material. The present pamphlet claims no other merits than convenience and inexpensiveness, and ought to be judged by no higher standard. I trust that it may prove of service in Latin clubs and the social gatherings of the classically minded as well as in the classroom.

From considerations of space the songs are often given in an abridged form. The selection was intentionally made from well-known material so that a musical score could be dispensed with in most cases.

To the editor of the *Classical Weekly* I am indebted for permission to reproduce two translations from that periodical, and to Professor G. D. Kellogg, of Union College, and Professor A. F. Geyser, of St. Stanislaus Seminary, for putting their work so freely at my disposal. From my wife I have received substantial assistance in selecting new musical settings for some of the numbers.

THE EDITOR

I. K. Pond Bequest
7-8-40

I. AMERICA[1]

Te cano, Patria,
Candida, libera;
  Te referet
Portus et exulum
Et tumulus senum;
Libera montium
  Vox resonet.

Tutor es unicus,
Unus avûm Deus!
  Laudo libens.
Patria luceat,
Libera fulgeat,
Vis tua muniat,
  Omnipotens!

[1] The English words were written (1832) by Rev. S. F. Smith and translated (1914) by Professor George D. Kellogg; cf. *Classical Weekly*, VIII (1914), 7. The current form of the tune is often credited to an Englishman, Henry Carey (1690–1743).

II. THE STAR-SPANGLED BANNER[1]

Oh, potestne cerni, profulgente die,
Salutatum signum circa noctis adventum?
Lati clav(i) et stellae, decertant(e) acie,
Gloriose cingunt oppidi munimentum!-
Iaculumque rubens, globus sursum rumpens
Per noctem monstrant vexillum fulgens.
Stellatumque vexillum volans tegit nos,
Patriam liberam fortiumque domos?

Oh, sic esto semper, manus si libera
Arcet a patria belli vastationem!
Triumphante pace patria prospera
Deum laudet qui nos statuit nationem!
Victoria me(a) est, quando causa iust(a) est;
Haec nostra sit vox: "Deus salus nostr(a) est."
Stellatum vexillum triumphans teget nos,
Patriam liberam fortiumque domos!

[1] The English words were written (1814) by Francis Scott Key and translated (1918) by Professor A. F. Geyser, of St. Stanislaus Seminary, Florissant, Missouri; cf. *Classical Weekly*, XI (1918), 191. Anacreon in Heaven, the melody to which the author directed that his poem be sung, is said to have been written (about 1780) by an English composer, John S. Smith.

III. ADESTE FIDELES[1]

Adeste, fideles,
Laeti triumphantes;
Venite; venite in Bethlehem;
Natum videte
Regem angelorum;
Venite adoremus, venite adoremus,
Venite adoremus Dominum.

Cantet nunc "Io!"
Chorus angelorum;
Cantet nunc aula coelestium:
"Gloria, gloria
In excelsis Deo!"
Venite, etc.

Ergo qui natus
Die hodierna,
Jesu, tibi sit gloria;
Patris aeterni
Verbum caro factum!
Venite, etc.

[1] The Latin words belong to an unknown author of the seventeenth century. Oakeley's translation into English (1841) is found in most of our hymnals under the title of "O Come, All Ye Faithful." The tune, which is known as the Portuguese Hymn, derives its name from the fact that in England it was first sung in the chapel of the Portuguese Embassy (about 1797). Its composer and the period of its composition are uncertain.

IV. LEAD, KINDLY LIGHT[1]

Duc, Mitis Lux, per densas tenebras
Tu deduc me!
Est atra nox; a domo procul sum:—
Tu deduc me!
Sit tutus pes; non quaero cernere
Quae procul sunt;—sat unus gradus est!

Non semper Te precabar, Lumen, ut
Me duceres;
Tum semitam selegi mihimet,—
Nunc Tu me duc!
Diem caecantem quaero, dum pavens
Superbio: Tu ne memineris!

Potenter, Lux, benedixisti me:
Abhinc Tu me
Per stagna duc, torrentes, cautes, dum
Nox fugerit
Et angelorum mane riserint
Amati vultus, paulum perditi!

[1] The English words were written (1833) by Cardinal Newman and translated (1918) by Professor A. F. Geyser, of St. Stanislaus Seminary, Florissant, Missouri. The familiar tune, Lux Benigna, was written (1867) by the famous English composer of hymns, John B. Dykes.

V. ANTIDOTIUM CONTRA TYRANNIDEM PECCATI[1]

Quid, tyranne, quid minaris?
Quid usquam poenarum est,
Quidquid tandem machinaris:
Hoc amanti parum est.

[*Chorus*]
Dulce mihi cruciari!
Parva vis doloris est.
"Malo mori quam foedari!"
Maior vis amoris est.

Para rogos, quamvis truces,
Et quidquid flagrorum est;
Adde ferrum, adde cruces:
Nil adhuc amanti est.
[*Chorus*]

Nimis blandus dolor ille!
Una mors, quam brevis est!
Cruciatus amo mille;
Omnis poena levis est.
[*Chorus*]

[1] The Latin words have been spuriously attributed to St. Augustine (354–430). They may be sung to the Austrian Hymn (F. J. Haydn, 1797), which is usually associated with the hymn beginning, "Glorious things of thee are spoken."

VI. GAUDEAMUS IGITUR[1]

Gaudeamus igitur,
Iuvenes dum sumus;
Post iucundam iuventutem,
Post molestam senectutem
Nos habebit humus.

Ubi sunt, qui ante nos
In mundo fuere?
Transeas ad superos,
Abeas ad inferos
Quos si vis videre.

Vita nostra brevis est,
Brevi finietur;
Venit mors velociter,
Rapit nos atrociter,
Nemini parcetur.

Vivat et res publica
Et qui illam regit;
Vivat nostra civitas;
Vivat haec sodalitas
Quae nos huc collegit.

[1] The second and third stanzas of this Latin song were used as a penitential hymn as early as 1267; in Germany they were expanded to seven stanzas during the eighteenth century, and two others were added at Yale College about the middle of the nineteenth century. There are many variant readings for the text, and I have ventured to introduce a new variation in the last two lines as printed above. The tune to which the words are now sung is likewise a patchwork, but in its present form dates back at least as far as 1788. German students have been accustomed to sing this piece at the close of the burial service of a comrade. Notice that the lines of each stanza must be sung in the following order: 1, 2, 1, 2, 3, 4, 5, 5. Professor Charles B. Randolph has published an interesting discussion of this and the next two songs in *Classical Journal*, VII (1912), 291 ff.

VII. INTEGER VITAE[1]

Integer vitae scelerisque purus
Non eget Mauris iaculis nequ(e) arcu
Nec venenatis gravida sagittis,
Fusce, pharetra.

Namque me silva lupus in Sabina,
Dum meam canto Lalagen et ultra
Terminum curis vagor expeditis,
Fugit inermem.

Pone me pigris ubi nulla campis
Arbor aestiva recreatur aura,
Quod latus mundi nebulae malusque
Iuppiter urget.

Pone sub curru nimium propinqui
Solis in terra domibus negata:
Dulce ridentem Lalagen amabo,
Dulce loquentem.

[1] The Latin words are from the twenty-second poem in Horace' first book of *Odes* and were written not later than 23 B.C. The tune which is generally used in singing this piece was composed as a setting for it by a Berlin oculist, Dr. Friedrich F. Flemming, about 1811, and under the title of Flemming may be found in most hymnals, usually associated with the hymn beginning, "O Holy Savior." Of course, almost any other poem written in the Sapphic stanza, such as Horace *Odes* i. 2 and 38, and ii. 10, might be sung to the same melody. A musical setting which corresponds more closely to the Sapphic tempo was published by Professor John Greene in *Classical Journal*, IV (1909), 122.

VIII. LAURIGER HORATIUS[1]

Lauriger Horatius,
  Quam dixisti verum!
Fugit Euro citius
  Tempus edax rerum.

[Chorus]
Ubi sunt O pocula
  Dulciora melle,
Rixae, pax, et oscula
  Rubentis puellae?

Crescit uva molliter
  Et puella crescit,
Sed poeta turpiter
  Sitiens canescit.
[Chorus]

Quid iuvat aeternitas
  Nominis, amare
Nisi terrae filias
  Licet et potare?
[Chorus]

[1] The Latin words were written by an unknown author about 1800. The folk melody to which the words are generally sung furnished the air also for "Maryland, My Maryland."

IX. TWINKLE, TWINKLE[1]

Mica, mica, parva stella;
Miror quaenam sis tam bella!
Splendens eminus in illo,
Alba velut gemma, caelo.
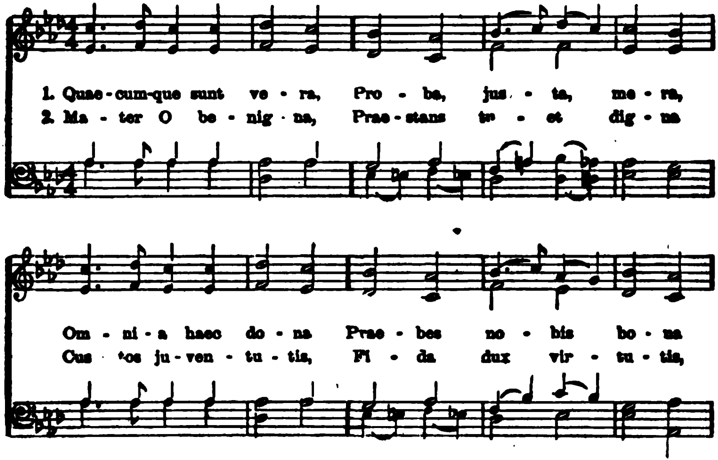
Quando fervens sol discessit
Nec calore prata pascit,
Mox ostendis lumen purum,
Micans, micans, per obscurum.
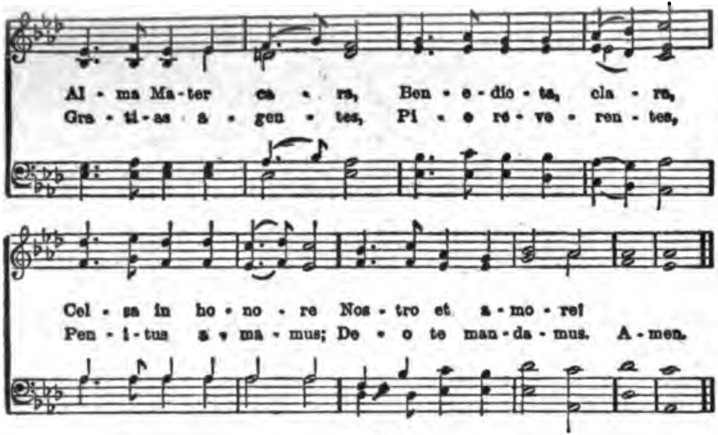
Tibi, noctu qui vagatur,
Ob scintillulam gratatur;
Ni micares tu, non sciret
Quas per vias errans iret.

Meum saepe thalamum luce
Specularis curiosa;
Neque carpseris soporem
Donec venit sol per auram.

[1] The English words are attributed to Jane Taylor (1783–1824), and were translated (about 1841) by Henry Drury. The piece may be sung to the tune of Annie F. Harrison's "In the Gloaming," two stanzas of the words to one of the music. The wistfulness of this melody is more appropriate to the sentiment than are the airs which are ordinarily employed. At the end of every alternate line it is necessary to resolve the half-note into two quarter-notes in order to provide for the extra syllable in *bella*, *caelo*, etc.

X. NORTHWESTERN UNIVERSITY HYMN[1]





[1] The Latin words were written (1908) by the late Professor J. Scott Clark and are based on the Vulgate Version of Phil. 4:8, the motto of Northwestern University. The music is the St. Anthony theme which Brahms mistakenly ascribed to F. J. Haydn but which was probably a Croatian folk-song; it was arranged by Dean P. C. Lutkin to suit the present words.